



PAINTING AND SCULPTURE

ACQUISITIONS

FROM JANUARY 1, 1948 TO JULY 1, 1949

A SUPPLEMENT TO THE CATALOG *PAINTING
AND SCULPTURE IN THE MUSEUM OF
MODERN ART*, NEW YORK, 1948

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van GOGH: Hospital Corridor at Saint-Rémy. (1889-90.) Gouache and watercolor, $24\frac{1}{8} \times 18\frac{5}{8}$ ". Bequest of Mrs. John D. Rockefeller, Jr.

In May 1890 van Gogh wrote his brother, Theo: "My surroundings here weigh on me more than I can express . . . I need air, I feel overwhelmed with boredom and depression." It was perhaps in this mood that he painted the interminable vista of the corridor in Saint Pol's Hospital.

COVER. PICASSO: Three Musicians. 1921. Oil, $79 \times 87\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund.

By means of the sombre background, the mysterious masks which he has invented for pierrot, harlequin and singing friar, and, above all, by means of the semi-abstract style of his painting, Picasso has transformed three comedians into a solemn and majestic triumvirate. The *Three Musicians* is not only one of Picasso's climactic achievements, it is perhaps the culminating work of cubism, the most important movement of the first quarter of our century.

COMMITTEE ON THE MUSEUM COLLECTIONS: William A. M. Burden, *Chairman*; James Thrall Soby, *Vice-Chairman*; Stephen C. Clark; A. Conger Goodyear; Mrs. Simon Guggenheim; Sam A. Lewisohn; *Advisor*: Andrew C. Ritchie.

DIVISION OF THE MUSEUM COLLECTIONS: Alfred H. Barr, Jr., *Director*; Dorothy C. Miller, *Curator*; Olive L. Bragazzi, *Secretary*; Paula D. Sampson, *Assistant to Curator*; Jean W. Stepanian, *Secretary to Director*; Harriet R. Richards, *Secretary to Curator*.

William S. Lieberman, *Associate Curator in charge of Prints*; Dorothy L. Lytle, *Custodian of Prints and Drawings*.

PURCHASE FUNDS: Lillie P. Bliss Bequest; Mrs. Wendell T. Bush Fund; A. Conger Goodyear Fund; Mrs. Simon Guggenheim Fund; Inter-American Fund; Aristide Maillol Fund; Mrs. John D. Rockefeller, Jr. Purchase Fund; Mrs. Cornelius J. Sullivan Fund.

DONORS OF WORKS OF ART: Mrs. Frank Altschul; Philip L. Goodwin; A. Conger Goodyear; Dr. F. H. Hirschland; Sam A. Lewisohn; Mrs. Saidie A. May; William S. Paley; Mrs. John D. Rockefeller, Jr.; Sam Salz; Mrs. Maurice J. Speiser; John Hay Whitney.

The history of the painting and sculpture collection in the Museum of Modern Art during the period from January 1948 through June 1949 was marked not only by acquisitions of exceptional importance but by many activities of other kinds. Besides the continually shifting display of the collection in its regular galleries and five special shows of new accessions, a general selection of 160 of the Museum's 300 American paintings was shown in the winter of 1948-49. This exhibition of the work of 115 artists demonstrated not only the quality but also the range and variety of the Museum's American paintings. A large part of the show was then sent on tour throughout the country for the succeeding two years. Other loans were made to more than 100 museums in the United States and, abroad, in Canada, Chile, Colombia, Ecuador, Great Britain, Mexico, The Netherlands, Panama, Peru and Venezuela; and 20 American paintings were lent to the important Biennial Exhibition at Venice in 1948.

A comprehensive catalog* of the painting and sculpture collection, to which this Bulletin is a supplement, was published early in 1948; almost 9500 copies were distributed to members of the Museum or sold, and 400 were sent to foreign institutions whose libraries had suffered during the war or which could not afford dollar exchange. A new, up-to-date edition will be published in 1951.

The Committee on the Museum Collections, under the Chairmanship of William A. M. Burden, met frequently during the period, sometimes at an inconvenient moment's notice, and in other ways gave time and thought most diligently. Exceptionally generous contributions by Mrs. Simon Guggenheim to her purchase fund for masterworks and the recurring income from the sale to the Metropolitan Museum of Art of older European works of art, particularly those from the Lillie P. Bliss Bequest, gave the Mu-

seum resources with which to seize a number of extraordinary opportunities.

The additions to the painting and sculpture collection made during 1948 and the first half of 1949 and recorded in this Bulletin are almost entirely of the 20th century. The Museum's important group of late 19th century pioneers was, however, enriched by two small but valuable van Goghs, one the bequest of Mrs. John D. Rockefeller, Jr., the other the gift of A. Conger Goodyear, the Museum's first president.

The Museum's Italian collection had heretofore been confined to artists of Parisian fame, notably de Chirico and Modigliani. During 1948-49 the Museum collected what is probably the most important group of pre-1914 Futurist works in the world including capital pieces by Boccioni, Severini, Carrà and Balla. These together with a rare early Morandi still life and a number of post-war Italian works by Marini, Guttuso, Cassinari, Muccini and Fiume are listed here but not reproduced since they are fully illustrated along with several subsequent purchases in the Museum's recent publication *Twentieth-Century Italian Art*.

Two masterpieces, Picasso's *Three Musicians* and Matisse's *Red Studio*, which the Museum had been patiently eyeing for many years, came on the market unexpectedly and were bought within a few months of each other. A third work of nearly equal importance, Chagall's *Calvary*, had been hidden in Germany since 1913 so that it was virtually unknown in this country until it was acquired by the Museum along with two lesser but more famous Chagall compositions, *Over Vitebsk* and *The Birthday*. Among other works by the older artists of the School of Paris are a *fauve* Vlaminck, an early Derain, probably the most important collage by Juan Gris, and a notable Braque of 1937. Most of these are reproduced on pages 4 to 9. Then follow pages with illustrations and brief notes devoted to pre-Nazi German paintings, recent painting in Paris and London, painting in the United States and, finally, sculpture.

A. H. B., Jr.

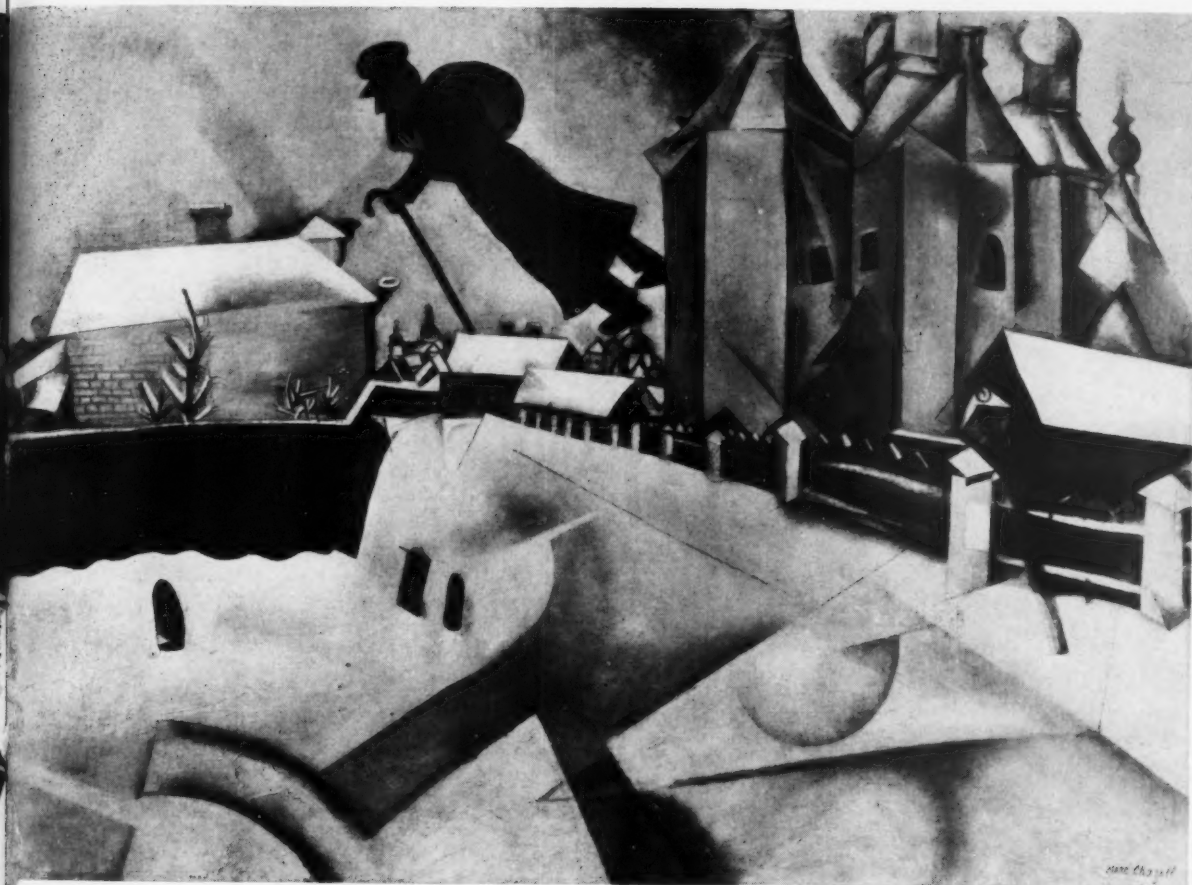
**Painting and Sculpture in the Museum of Modern Art*, 328 pages, 380 illustrations. Cloth \$5.50, paper (at the Museum Counter only) \$2.25.



CHAGALL: Calvary. 1912. Oil, 68 $\frac{3}{4}$ x 75 $\frac{3}{4}$ ". Acquired through the Lillie P. Bliss Bequest.

Of *Calvary* which he painted in Paris in 1912 Chagall writes: "The symbolic figure of Christ was always very near to me and I was determined to evoke it from my young heart. I wanted to show Christ as an innocent child. Now I see him otherwise . . . When I painted Christ's parents I was thinking of my own parents. The bearded man is the child's father. He is my father and everybody's father . . ." The Judas figure "was an apparition which frightened me a little so that I gave him a ladder to bring him down to an informal level . . ."

Over Vitebsk is a second version, painted in Russia in 1920, of a composition of 1914 now in a private collection in Basel.



HAGALL: Over Vitebsk. 1920. Oil, $26\frac{3}{8}$ x $36\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.



DERAIN: Landscape near Cassis. (c. 1910.) Oil, $18\frac{1}{8}$ x $21\frac{5}{8}$ ". Mrs. Wendell T. Bush Fund.



Known since the *faune* Salon of 1905 as the most original and daring colorist of his generation, Matisse
In the *Red Studio*, against a flat background of rust
known equally bold in composition. In the *Red Studio*, against a flat background of rust

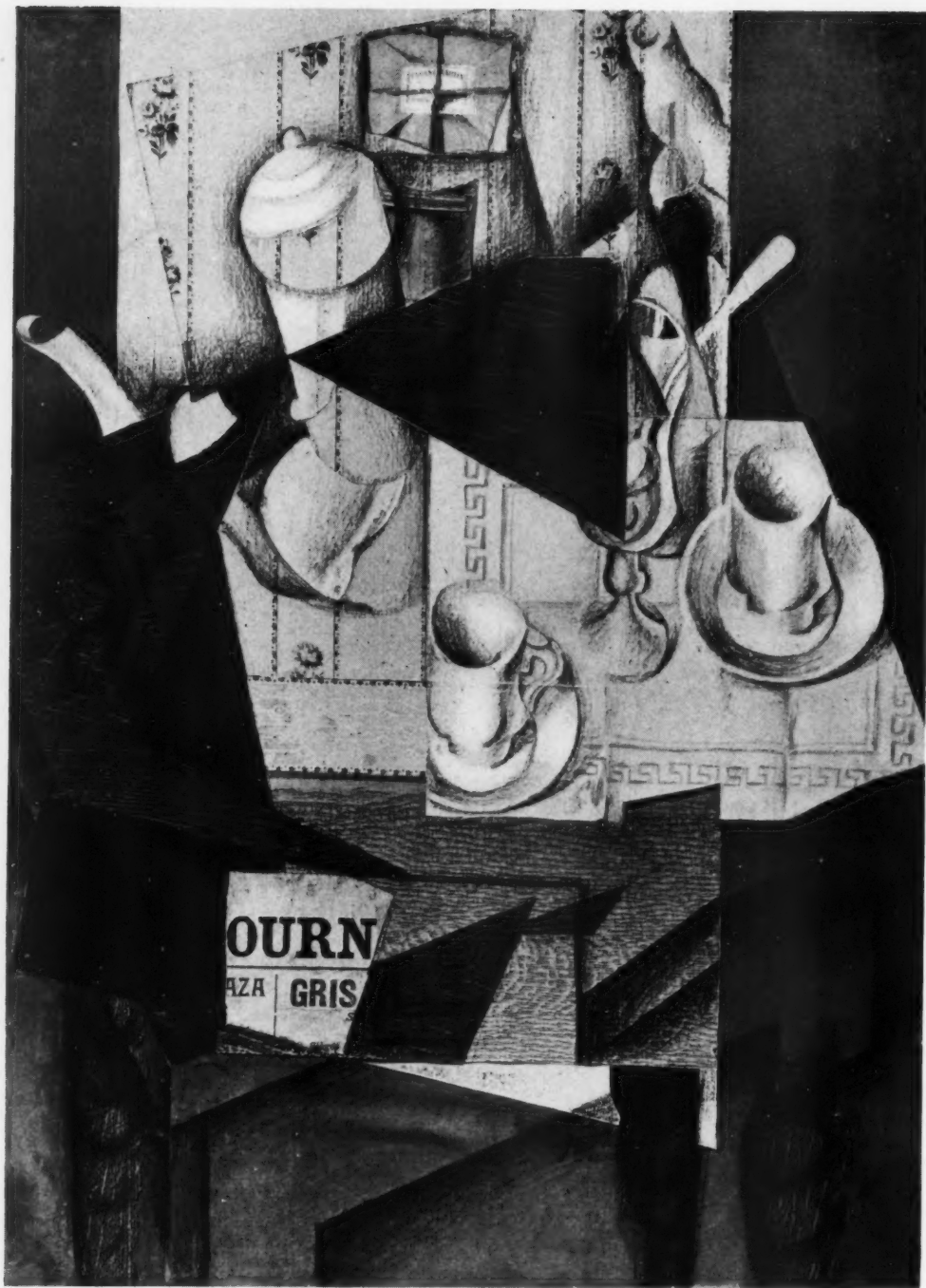
Known since the *fauve* Salon of 1905 as the most original and daring colorist of his generation, Matisse by 1910 had grown equally bold in composition. In the *Red Studio*, against a flat background of rust brown he scatters small, intense notes of brilliant color in a centrifugal arc radiating from the central though unobtrusive vertical of the grandfather's clock. It was first exhibited in New York 37 years ago in the Armory Show.

The *Birthday* was painted in Chagall's native Vitebsk, July 7th, 1915. It celebrates a visit paid him by his fiancée a fortnight before their marriage.

ABOVE. MATISSE: *The Red Studio*. (1911.) Oil, $71\frac{1}{4} \times 86\frac{1}{4}$ " Mrs. Simon Guggenheim Fund.

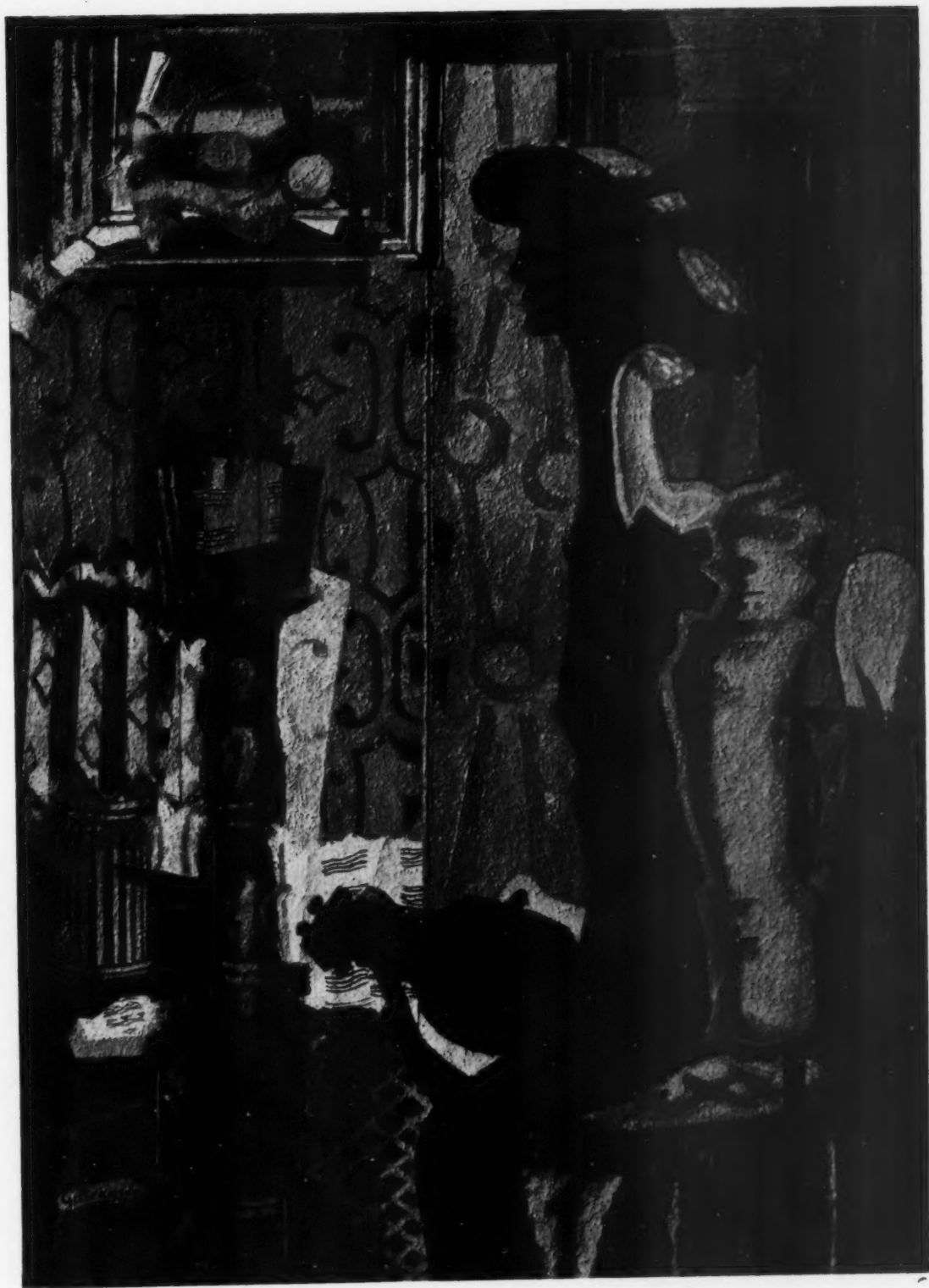


RIGHT. CHAGALL: *Birthday*. (1915.) Oil, $31\frac{3}{4} \times 39\frac{1}{4}$ ". Acquired through the Lillie P. Bliss Bequest.



ABOVE. **GRIS: Breakfast.** (1914.) *Pasted paper, crayon and oil, 31 $\frac{7}{8}$ x 23 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.*

OPPOSITE. **BRAQUE: Woman with a Mandolin.** 1937. *Oil, 51 $\frac{1}{4}$ x 38 $\frac{1}{4}$ ". Mrs. Simon Guggenheim Fund.*





KIRCHNER: Dunes at Fehmarn. (1912.) Oil, 33 $\frac{3}{4}$ x 37 $\frac{1}{2}$ ".

The Museum's pre-Nazi German representation has been considerably strengthened by the acquisition of a sumptuous expressionist landscape of 1912 by Kirchner, an excellent Nolde watercolor, and a characteristic figure of 1926 by Carl Hofer, who survived persecution for his modernism to resume his influential position as a teacher of painting in Berlin.



HOFER: Man with a Melon. (1926.) Oil, $42\frac{1}{4} \times 28\frac{7}{8}$ ".



NOLDE: Amaryllis and Anemone. Watercolor, $13\frac{3}{4} \times 18\frac{3}{8}$ ". Gift of Philip L. Goodwin.



ABOVE BORIS S. THE FITTING. 1934. Oil. 72 3/4 x 86 3/4".

ABOVE. BORÈS: *The Fitting*. 1934. Oil, 72 $\frac{3}{4}$ x 86 $\frac{3}{4}$ ".

RIGHT. DUBUFFET: *Snack for Two*. (1944.) Oil, 28 $\frac{3}{4}$ x 23 $\frac{3}{4}$ ". Gift of Mrs. Saidie A. May.

BELOW. PIGNON: *Ostend*. 1948. Watercolor, 20 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ". Mrs. Cornelius J. Sullivan Fund.



Recent painting in France cannot yet be adequately studied in the Collection. Minor though characteristic works by Pignon, Manessier, Tal Coat and the redoubtable Dubuffet offer little more than a sampling which the Museum will doubtless augment as the younger leaders emerge more clearly from the exhaustion and confusion of the war.

Francisco Borès, a Spaniard, won a distinguished reputation in Paris during the 1930's and continues to work there. *The Fitting*, painted mostly in greys and blacks, is his masterpiece.



COLQUHOUN: Two Scotswomen. (1946.) Oil, $48\frac{3}{8} \times 36$ ". Mrs. Wendell T. Bush Fund.

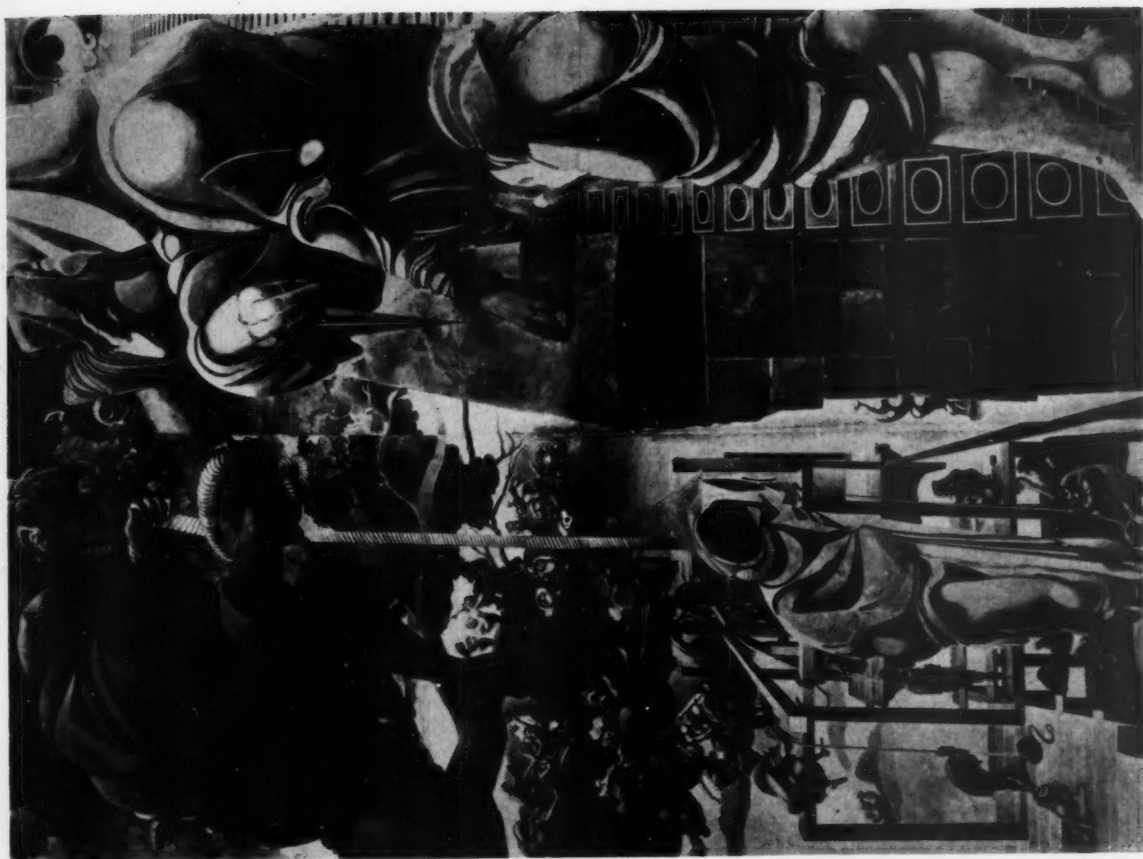


MacBRYDE: Woman in a Red Hat. (1947.) Oil, $50 \times 28\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest.

Recent British artists, with the exception of Stanley Spencer, Henry Moore, Nicholson, Tunnard and Sutherland, were poorly represented in the Collection until 1948 when a large Burra watercolor of 1937 and four post-war paintings by Francis Bacon (page 17), the Scottish Colquhoun and MacBryde, and the youthful refugee, Lucian Freud, were purchased for the Museum.

RIGHT. BURRA: *Bal des Pendus*. (1937.) *Watercolor*, 61 $\frac{1}{8}$ x 44 $\frac{7}{8}$ ".

BELOW. FREUD: *Kitty with Fig Leaves*. (1948.) *Pastel*, 18 $\frac{1}{8}$ x 16 $\frac{1}{2}$ ".



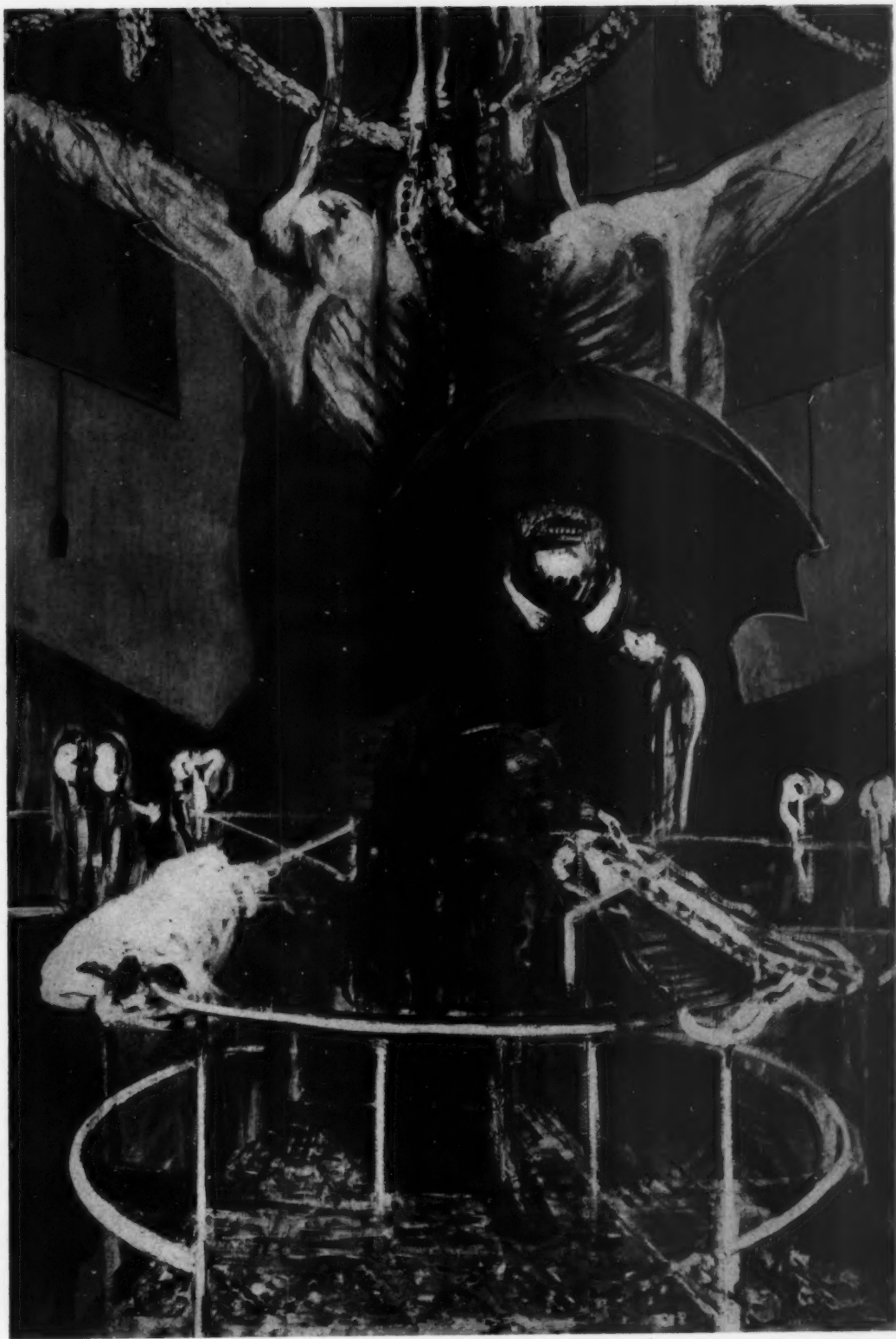


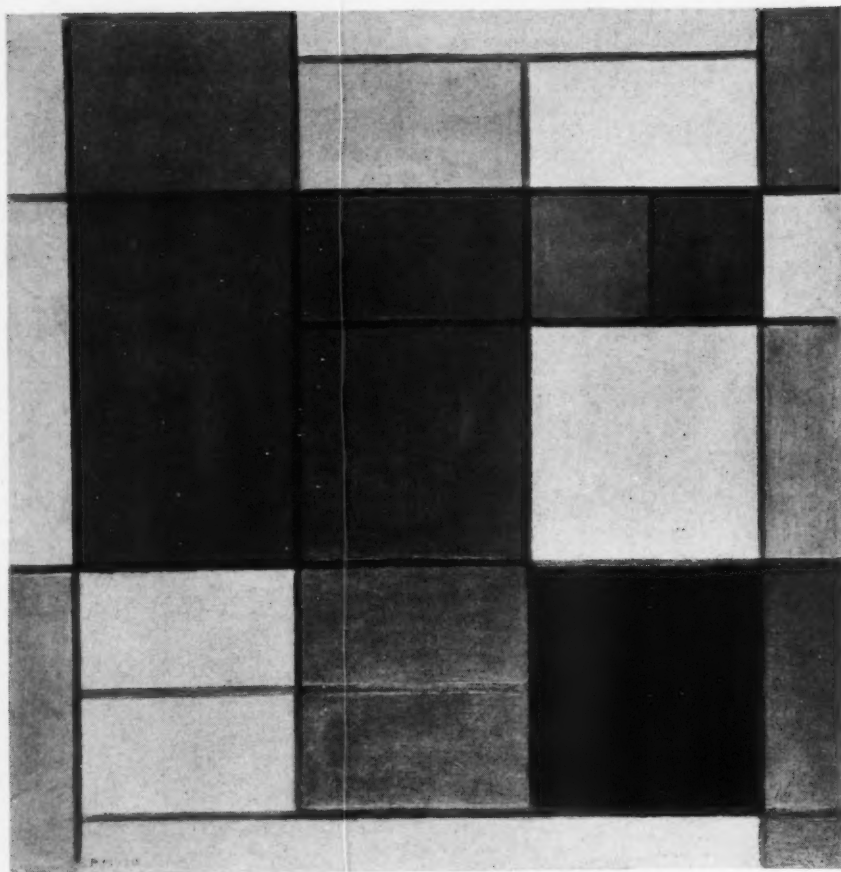
ABOVE. ADLER: *Two Rabbis*. 1942. Oil, $33\frac{7}{8} \times 44\frac{1}{8}$ ". Gift of Sam Salz.

RIGHT. BACON: *Painting*. (1946.) Oil and tempera, $77\frac{7}{8} \times 52$ ".

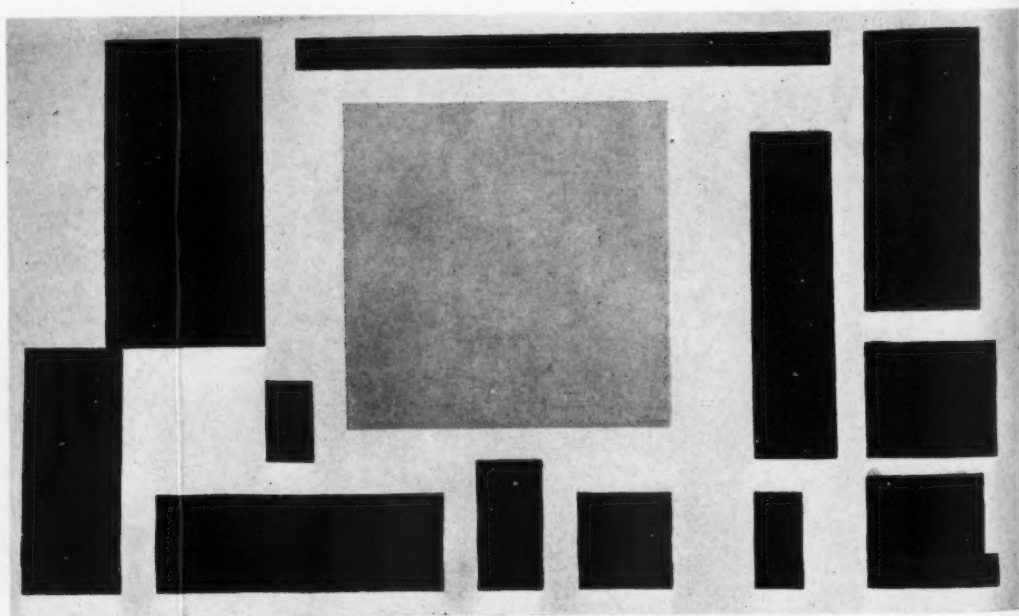
Jankel Adler, a Polish Jew by birth, won an important place among the expressionists in Germany during the 1920's. Then, after Hitler, he worked in France and Britain where he influenced such younger painters as Colquhoun and MacBryde.

Francis Bacon's obsessive and frightening *Painting*, 1946 is the most imposing among the Museum's recent British accessions.

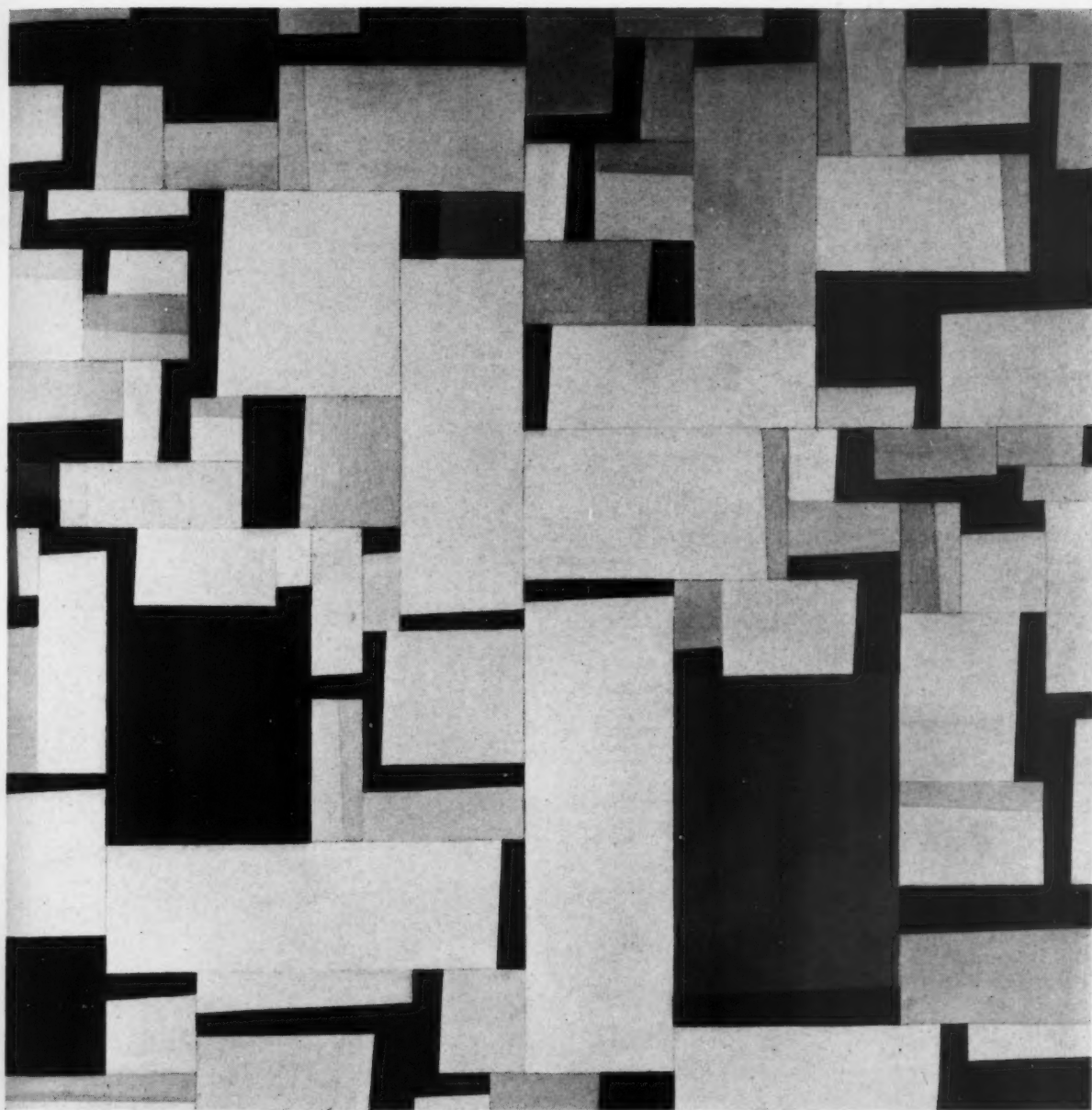




LEFT. MONDRIAN: *Composition C*. 1920. Oil, $23\frac{3}{4} \times 24$ ".
Acquired through the Lillie P. Bliss Bequest.



BELOW. van DOESBURG: *Composition (The Cow)*. (1916-17.) Oil, $14\frac{3}{4} \times 25$ ".



GLARNER: Relational Painting. 1947-48. Oil, $43\frac{1}{8} \times 42\frac{1}{4}$ ".

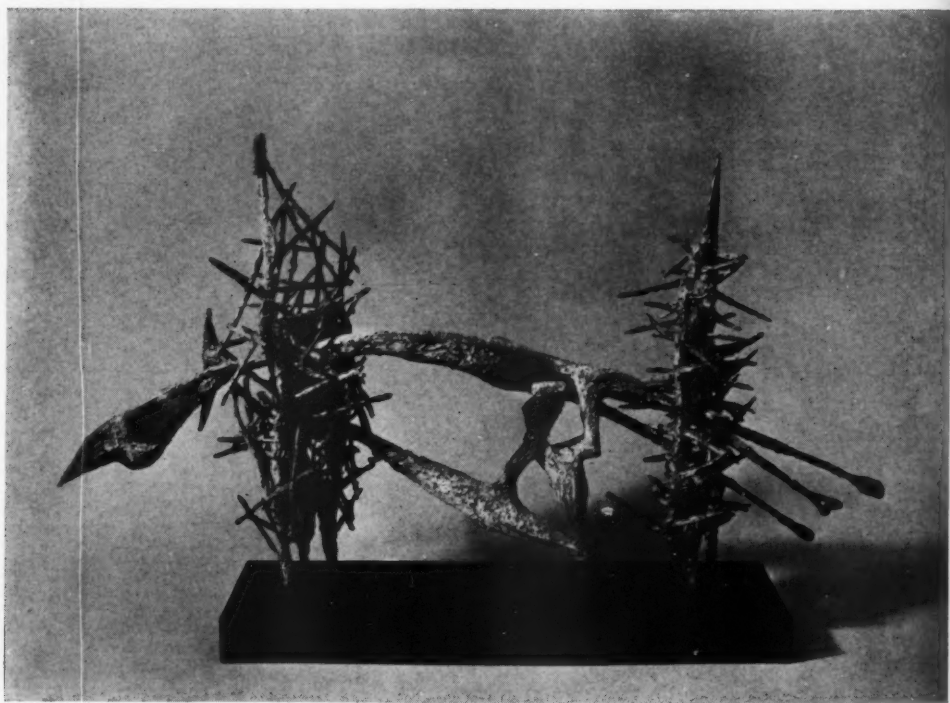
The canvases by Mondrian and van Doesburg were both painted during the crucial first five years of the Dutch movement called *de Stijl*, which was founded in 1916 and subsequently influenced not only painting but the arts of design throughout the world.

Fritz Glarner maintains and subtly varies the *Stijl* tradition in contemporary America.



DREIER: Abstract Portrait of Marcel Duchamp. 1918. Oil, 18 x 32". Mrs. John D. Rockefeller, Jr. Purchase Fund.

FERBER: Portrait of Jackson Pollock. 1949. Lead, 30" long.





de KOONING: Painting. (1948.) *Ripolin enamel and oil*, $42\frac{5}{8} \times 56\frac{1}{8}$ ".

Katherine Dreier not only is a painter but in 1920 with the help of Marcel Duchamp she founded the *Société Anonyme—Museum of Modern Art*, nine years before the second Museum of Modern Art opened its doors. Her abstract portrait of Duchamp may be compared to the recent portrait of another painter, Jackson Pollock, by the American sculptor, Herbert Ferber.

In the last three years Willem de Kooning's powerful black and white paintings have won him a place among the leaders of the movement, generally called abstract expressionism, which now flourishes throughout the Western world and nowhere more vigorously than in the United States.



Tam makes poetic use of expressionist and cubist devices in his New England nocturne. Kienbusch assembles actual weathered fragments of a New England farm building to make a composition interesting both for its associations and its contrasts of texture.

ABOVE. TAM: Moon and Shoals. 1949. Oil, 30 x 34 $\frac{7}{8}$ ". Gift of Sam A. Lewisohn.

RIGHT. KIENBUSCH: New England Collage, II. (1947.) Cedar shingles, asphalt roofing, tar paper, etc. 21 $\frac{1}{8}$ " x 26 $\frac{5}{8}$ ".





In his allegory on the present state of affairs, Graves brings to life the menacing image of an ancient Chinese vessel within which swims the minnow of human hope. Perlín's lovers sleep in a *mille-fleurs* meadow painted with Gothic (or Pre-Raphaelite) precision. Thus, both young Americans use the past to serve the present.

LEFT. GRAVES: *The Individual State of the World*. 1947. Gouache, $30\frac{1}{4} \times 24\frac{7}{8}$ ". A. Conger Goodyear Fund.

BELOW. PERLIN: *The Lovers*. 1946. Gouache, $30 \times 37\frac{3}{4}$ ".





ALBRIGHT: Woman. (1928.) Oil, 33 x 22".



Wyeth, Koerner, whose *Rose Arbor* is reproduced in the Museum's 1948 *Annual Report*, and Perlin (page 23) are among the best of the younger American masters of the sharp-focus style of minute detail. Older than they, Albright is the pioneer and still the most formidable American champion of "symbolic realism." Herman Rose is related to them in technique but avoids their symbolic implications.



ABOVE. WYETH: *Christina's World*. 1948. Tempera, $32\frac{1}{4} \times 47\frac{3}{4}$ ".

RIGHT. ROSE: *Tower and Tank*. (1947.) Oil, 15×13 ".



Maillol's *River* is his last major work and a remarkable testament to the sustained creative powers

Maillol's *River* is his last major work and a remarkable testament to the sustained creative powers of the greatest sculptor of his generation. Originally designed about 1939 as a dying figure for a memorial to Henri Barbusse, it was altered during the war and completed by the artist with the help of Robert Couturier in 1943 just before Maillol's death at the age of 82.

Very similar in subject, but ten years earlier in date, Giacometti's sprawling victim suggests surrealist analogies with a dying mantis, a fallen leaf.

ABOVE. MAILLOL: *The River*. (c. 1939-43.) Lead, 7'6" long, 53 $\frac{3}{4}$ " high. Mrs. Simon Guggenheim Fund.



GIACOMETTI: *Slaughtered Woman*. 1932. Bronze, 34 $\frac{1}{2}$ " long.

The Museum acquired a number of other sculptures which are listed but not illustrated in this Bulletin. Most of them have been reproduced in other Museum publications. They include Gaston Lachaise's ebullient *Standing Woman*, a major work by the leading American sculptor of his generation; six pieces, large and small, by the previously neglected Elie Nadelman; the famous striding figure of 1913 and a still life by the pioneer Italian Futurist, Umberto Boccioni, and a bronze horseman by his fellow countryman, Marino Marini.



ZADKINE: Torso. (1928.) Ebony, 36" high. Gift of Mrs. Maurice J. Speiser in memory of her husband.

EPSTEIN: Seated Woman. (1911.) Bronze, 18½" high. Gift of Mrs. Frank Altschul in memory of her father, Philip J. Goodhart.

PAINTING AND SCULPTURE ACQUISITIONS Jan. 1, 1948 to July 1, 1949

Catalog numbers proceed from the last number in the 1948 catalog which this list supplements. Page numbers of the illustrations are given below the catalog numbers.

Dates given appear on the works of art themselves unless they are here enclosed in parentheses.

Watercolors, gouaches and pastels are on paper and sheet sizes are given unless otherwise specified. Dimensions are in inches; height precedes width.

The date of acquisition is indicated in the museum accession number by the two digits following the decimal point. For example, the number 18.49 means this was the 18th item acquired in 1949.

The words by exchange indicate that the work of art was acquired in exchange for one previously owned by the Museum. For instance, Purchase Fund (by exchange) or Gift of Mr. X (by exchange) means that a work of art originally purchased or given by Mr. X to the Museum was exchanged for the work of art here listed.

If a work of art not illustrated here is reproduced in some other Museum publication, a reference is given.

ADLER, Jankel. Polish, 1895-1949. Worked in Germany and Great Britain.

798 Two Rabbis. 1942. Oil on canvas, 33 $\frac{7}{8}$ x 44 $\frac{1}{8}$ ".
p 16 Gift of Sam Salz. 1.49.

ALBRIGHT, Ivan Le Lorraine. American, born 1897.
799 Woman. (1928.) Oil on canvas, 33 x 22". Given
p 24 anonymously. 228.48.

BACON, Francis. British, born 1910.

800 Painting. (1946.) Oil and tempera on canvas,
p 17 77 $\frac{7}{8}$ x 52". Purchase Fund. 229.48.

BALLA, Giacomo. Italian, born 1871.

801 Speeding Automobile. 1912. Oil on wood, 21 $\frac{7}{8}$
x 27 $\frac{1}{8}$ ". Purchase Fund. 271.49. Repr. 20th-C.
Italian Art, pl. 29.

802 Swifts: Paths of Movement + Dynamic Se-
quences. 1913. Oil on canvas, 38 $\frac{1}{8}$ x 47 $\frac{1}{4}$ ".
Purchase Fund. 272.49. Repr. 20th-C. Italian
Art, pl. 27.

BENDER, C. Whitney. American, born 1929.

803 Humid Day. (1946.) Gouache on cardboard,
15 $\frac{5}{8}$ x 21 $\frac{5}{8}$ ". Purchase Fund. 1.48.

BOCCIONI, Umberto. Italian, 1882-1916.

804 Development of a Bottle in Space. (1912.)
Bronze, 15" high. Aristide Maillol Fund. 230.48.
Repr. 20th-C. Italian Art, pl. 12.

805 Unique Forms of Continuity in Space. (1913.)
Bronze, 43 $\frac{1}{2}$ " high. Acquired through the Lillie
P. Bliss Bequest. 231.48. Repr. 20th-C. Italian
Art, pl. 13.

BORÈS, Francisco. Spanish, born 1898. Lives in Paris.

806 The Fitting (*L'Essayage*). 1934. Oil on canvas,
p 12 72 $\frac{3}{4}$ x 86 $\frac{3}{4}$ ". Purchase Fund. 2.49.

BRAQUE, Georges. French, born 1881.

807 Woman with a Mandolin. 1937. Oil on canvas,
p 9 51 $\frac{1}{4}$ x 38 $\frac{1}{4}$ ". Mrs. Simon Guggenheim Fund.
2.48.

BURRA, Edward John. British, born 1905.

808 *Bal des Pendus*. (1937.) Watercolor, 61 $\frac{1}{8}$ x
p 15 44 $\frac{7}{8}$ ". Purchase Fund. 233.48.

CARRÀ, Carlo. Italian, born 1881.

809 Funeral of the Anarchist Galli. (1911.) Oil on
canvas, 78 $\frac{1}{4}$ x 102". Acquired through the
Lillie P. Bliss Bequest. 235.48. Repr. 20th-C.
Italian Art, pl. 18.

CASSINARI, Bruno. Italian, born 1912.

810 The Mother. 1948. Oil on canvas, 47 $\frac{1}{2}$ x 29 $\frac{3}{4}$ ".
Purchase Fund. 274.49. Repr. 20th-C. Italian
Art, pl. 97.

CHAGALL, Marc. Russian, born 1889.

811 Calvary. 1912. Oil on canvas, 68 $\frac{3}{4}$ x 75 $\frac{3}{4}$ ".
p 4 Acquired through the Lillie P. Bliss Bequest.
276.49.

812 Birthday (*L'Anniversaire*). (1915.) Oil on card-
board, 31 $\frac{3}{4}$ x 39 $\frac{1}{4}$ ". Acquired through the
p 7 Lillie P. Bliss Bequest. 275.49.

813 Over Vitebsk. 1920 (after a painting of 1914).
p 5 Oil on canvas, 26 $\frac{3}{8}$ x 36 $\frac{1}{2}$ ". Acquired through
the Lillie P. Bliss Bequest. 277.49.

COLQUHOUN, Robert. British, born 1914.

814 Two Scotswomen. (1946.) Oil on canvas, 48 $\frac{3}{8}$ x
p 14 36". Mrs. Wendell T. Bush Fund. 236.48.

DEMUTH, Charles. American, 1883-1935.

815 Early Houses, Provincetown. 1918. Water-
color, 14 x 10". Gift of Philip L. Goodwin. 3.49.
Repr. Charles Demuth, p. 64.

DERAIN, André. French, born 1880.

816 Landscape near Cassis. (c. 1910.) Oil on canvas,
p 5 18 $\frac{1}{8}$ x 21 $\frac{5}{8}$ ". Mrs. Wendell T. Bush Fund.
278.49.

van DOESBURG, Theo. Dutch, 1883-1931.

817 Composition (The Cow). 1916. Gouache, 15 $\frac{5}{8}$ x
22 $\frac{3}{4}$ ". Purchase Fund. 226.48. A study for the

- oil, no. 818, following. Repr. *Cubism and Abstract Art*, pl. 144 (upper right).
- 818 **Composition (The Cow).** (1916-17.) Oil on canvas, 14 $\frac{3}{4}$ x 25". Purchase Fund. 225.48.
- DREIER, Katherine S.** American, born 1877.
- 819 **Abstract Portrait of Marcel Duchamp.** 1918.
- p 20 Oil on canvas, 18 x 32". Mrs. John D. Rockefeller, Jr. Purchase Fund. 279.49.
- DUBUFFET, Jean.** French, born 1901.
- 820 **Snack for Two (*Casse-croûte à deux*).** (1944.) Oil on canvas, 28 $\frac{3}{4}$ x 23 $\frac{3}{4}$ ". Gift of Mrs. Saidie A. May. 280.49.
- EPSTEIN, Jacob.** American, born 1880. Lives in London.
- 821 **Seated Woman.** (1911.) Bronze, 18 $\frac{1}{2}$ " high.
- p 28 Gift of Mrs. Frank Altschul in memory of her father, Philip J. Goodhart. 4.49.
- FERBER, Herbert.** American, born 1906.
- 822 **Portrait of Jackson Pollock.** 1949. Lead, 17 $\frac{5}{8}$ " high, 30" long. Purchase Fund. 51.49.
- p 20
- FIUME, Salvatore.** Italian, born 1915.
- 823 **Island of Statues.** 1948. Oil on canvas, 28 x 36 $\frac{1}{4}$ ". Purchase Fund. 281.49. Repr. *20th-C. Italian Art*, pl. 105.
- FREUD, Lucian.** British, born 1922.
- 824 **Kitty with Fig Leaves.** (1948.) Pastel, 18 $\frac{7}{8}$ x 16 $\frac{1}{2}$ ". Purchase Fund. 240.48.
- p 15
- GIACOMETTI, Alberto.** Swiss, born 1901. Lives in Paris.
- 825 **Slaughtered Woman (*Femme égorgée*).** 1932.
- p 27 Bronze, 34 $\frac{1}{2}$ " long. Purchase Fund. 696.49.
- GLARNER, Fritz.** American, born Switzerland 1899.
- 826 **Relational Painting.** 1947-48. Oil on canvas, 43 $\frac{1}{8}$ x 42 $\frac{1}{4}$ ". Purchase Fund. 52.49.
- p 19
- van **GOGH, Vincent.** Dutch, 1853-1890.
- 827 **Hospital Corridor at Saint-Rémy.** (1889-90.)
- p 2 Gouache and watercolor, 24 $\frac{1}{8}$ x 18 $\frac{5}{8}$ ". Bequest of Mrs. John D. Rockefeller, Jr. 242.48.
- 828 **Landscape near Saint-Rémy.** (1889-90.) Oil on canvas, 12 $\frac{7}{8}$ x 16". Gift of A. Conger Goodyear. 5.49.
- GOURGUE, Enguérand.** Haitian, born 1930.
- 829 **Magic Table.** (1947.) Oil on cardboard, 17 x 20 $\frac{3}{4}$ ". Inter-American Fund. 244.48. Repr. in color, Selden Rodman: *Renaissance in Haiti*, opp. p. 51.
- GRAVES, Morris.** American, born 1910.
- 830 **The Individual State of the World.** 1947.
- p 23 Gouache, 30 $\frac{1}{4}$ x 24 $\frac{7}{8}$ ". A. Conger Goodyear Fund. 3.48.
- GRIS, Juan.** Spanish, 1887-1927. Worked in France.
- 831 **Breakfast.** (1914.) Pasted paper, crayon and oil on canvas, 31 $\frac{1}{8}$ x 23 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest. 248.48.
- p 8
- HOFER, Carl.** German, born 1878.
- 832 **Man with a Melon.** (1926.) Oil on canvas, 42 $\frac{1}{4}$ x 28 $\frac{7}{8}$ ". Purchase Fund. 284.49.
- p 11
- KIENBUSCH, William.** American, born 1914.
- 833 **New England Collage, II.** (1947.) Cedar shingles, asphalt roofing, tar paper, etc. on board, 21 $\frac{1}{8}$ x 26 $\frac{5}{8}$ ". Purchase Fund. 249.48.
- p 22
- KIRCHNER, Ernst Ludwig.** German, 1880-1938.
- 834 **Dunes at Fehmarn.** (1912.) Oil on canvas, 33 $\frac{3}{4}$ x 37 $\frac{1}{2}$ ". Purchase Fund. 285.49.
- p 10
- KOERNER, Henry.** American, born Austria 1915.
- 835 **Rose Arbor.** (1947.) Tempera on composition board, 27 $\frac{3}{4}$ x 35". Gift of John Hay Whitney. 5.48. Repr. *Museum of Modern Art Bulletin*, vol. XV, no. 4, 1948, p. 10.
- de **KOONING, Willem.** American, born The Netherlands 1904.
- 836 **Painting.** (1948.) Ripolin enamel and oil on canvas, 42 $\frac{5}{8}$ x 56 $\frac{1}{8}$ ". Purchase Fund. 238.48.
- p 21
- LACHAISE, Gaston.** American, born France 1882; died 1935.
- 837 **Standing Woman.** 1932. Bronze, 7' 4" high. Mrs. Simon Guggenheim Fund. 251.48. Repr. *Painting and Sculpture in the Museum of Modern Art*, 1948, p. 255.
- LEWITIN, Landès.** American, born Cairo of Rumanian parentage, 1892.
- 838 **Innocence in a Labyrinth.** (1940.) Pasted colored photo-engravings, 8 $\frac{1}{2}$ x 17 $\frac{1}{2}$ ". Purchase Fund. 6.48.
- LIPCHITZ, Jacques.** French, born Lithuania 1891. In U.S.A. since 1941.
- 839 **The Rape of Europa IV.** 1941. Gouache, 18 $\frac{3}{4}$ x 13 $\frac{5}{8}$ ". Gift of Philip L. Goodwin. 6.49. Study for the bronze *Rape of Europa IV*, 1941, collection R. Sturgis Ingersoll, Penllyn, Pa.
- LITWAK, Israel.** American, born Russia 1867.
- 840 **Dover, New Jersey.** 1947. Oil on canvas, 22 x 32". Gift of Dr. F. H. Hirschland. 53.49.
- MacBRYDE, Robert.** British, born 1913.
- 841 **Woman in a Red Hat.** (1947.) Oil on canvas, 50 x 28 $\frac{1}{2}$ ". Acquired through the Lillie P. Bliss Bequest. 253.48.
- p 14

MAILLOL, Aristide. French, 1861-1944.

842 The River. (c. 1939-43.) Lead, 7'6" long,
p 26 53 $\frac{3}{4}$ " high. Mrs. Simon Guggenheim Fund.
697.49.

MANESSIER, Alfred. French, born 1911.

843 Evocation of the Entombment. 1948. Water-
color, 3 $\frac{1}{8}$ x 11". Mrs. Cornelius J. Sullivan
Fund. 255.48.

MARINI, Marino. Italian, born 1901.

844 Horse and Rider. (1947-48.) Bronze, 38 $\frac{1}{4}$ "
high. Acquired through the Lillie P. Bliss Be-
quest. 256.48. Repr. *20th-C. Italian Art*, pl. 120.

MATISSE, Henri. French, born 1869.

845 The Red Studio. (1911.) Oil on canvas, 71 $\frac{1}{4}$ " x
p 6 86 $\frac{1}{4}$ ". Mrs. Simon Guggenheim Fund. 8.49.

MONDRIAN, Piet. Dutch, 1872-1944. Worked in Paris
and New York.

846 Composition C. 1920. Oil on canvas, 23 $\frac{3}{4}$ x 24".
p 18 Acquired through the Lillie P. Bliss Bequest.
257.48.

MOORE, Henry. British, born 1898.

847 Sculpture and Red Rocks. 1942. Crayon, wash,
pen and ink, 19 $\frac{1}{8}$ x 14 $\frac{1}{4}$ ". Gift of Philip L.
Goodwin. 9.49. Repr. Herbert Read: *Henry
Moore*, New York, 1949, p. 225a.

MORANDI, Giorgio. Italian, born 1890.

848 Still Life. 1916. Oil on canvas, 32 $\frac{1}{2}$ x 22 $\frac{5}{8}$ ".
Purchase Fund. 286.49. Repr. *20th-C. Italian
Art*, pl. 57.

MUCCINI, Marcello. Italian, born 1926.

849 Bull. (1948.) Duco on plywood, 13 x 28 $\frac{1}{4}$ ".
Purchase Fund. 287.49. Repr. *20th-C. Italian
Art*, pl. 98.

NADELMAN, Elie. American, born Poland 1882; died
1946.

850 Standing Female Nude. (c. 1909.) Bronze,
21 $\frac{3}{4}$ " high. Aristide Maillol Fund. 261.48.
Repr. *The Sculpture of Elie Nadelman*, p. 13.

851 Man in the Open Air. (c. 1915.) Bronze, 54 $\frac{1}{2}$ "
high. Gift of William S. Paley (by exchange).
259.48. Repr. *op. cit.*, p. 25.

852 Man in a Top Hat. (c. 1927.) Painted bronze,
26" high. Mrs. John D. Rockefeller, Jr. Pur-
chase Fund. 260.48. Repr. *op. cit.*, p. 43.

853 Woman with a Poodle. (c. 1934.) Terra cotta,
11 $\frac{3}{4}$ " high. Purchase Fund. 263.48.

854 Head of a Woman. (c. 1942.) Rose marble,
15 $\frac{5}{8}$ " high. Gift of William S. Paley (by ex-
change). 262.48. Repr. *op. cit.*, p. 41.

855 Figure. (c. 1945.) Plaster, 11" high. Aristide
Maillol Fund. 264.48.

NOLDE, Emil. German, born 1867.

856 Amaryllis and Anemone. Watercolor, 13 $\frac{3}{4}$ x
p 11 18 $\frac{3}{8}$ ". Gift of Philip L. Goodwin. 10.49.

OBIN, Philomé. Haitian, born 1892.

857 Inspection of the Streets. 1948. Oil on compo-
sition board, 24 x 24". Inter-American Fund.
268.48.

PERLIN, Bernard. American, born 1918.

858 The Lovers. 1946. Gouache, 30 x 37 $\frac{3}{4}$ ". Pur-
p 23 chase Fund. 269.48.

PICASSO, Pablo. Spanish, born 1881. Lives in France.

859 Three Musicians. 1921. Oil on canvas, 79 x
p 1 87 $\frac{3}{4}$ ". Mrs. Simon Guggenheim Fund. 55.49.

PIGNON, Edouard. French, born 1905.

860 Ostend. 1948. Watercolor, 20 $\frac{1}{2}$ x 27 $\frac{1}{2}$ ". Mrs.
p 13 Cornelius J. Sullivan Fund. 270.48.

ROSE, Herman. American, born 1909.

861 Tower and Tank. (1947.) Oil on canvas, 15 x
p 25 13". Purchase Fund. 12.49.

SEVERINI, Gino. Italian, born 1883. Lives in France.

862 Dynamic Hieroglyphic of the Bal Tabarin.
(1912.) Oil on canvas, with sequins, 63 $\frac{5}{8}$ x
61 $\frac{1}{2}$ ". Purchase Fund. 288.49. Repr. *20th-C.
Italian Art*, pl. 22.

SHAHN, Ben. American, born Russia 1898.

863 Portrait of Myself When Young. (1943.) Tem-
pera on cardboard, 20 x 27 $\frac{7}{8}$ ". Purchase Fund.
273.48. Repr. in color *Ben Shahn*, pl. 21.

TAL COAT, René Pierre. French, born 1905.

864 La Marseillaise. (1944.) Oil on canvas, 16 $\frac{1}{8}$ x
12 $\frac{7}{8}$ ". Mrs. Cornelius J. Sullivan Fund. 274.48.

TAM, Reuben. American, born Hawaii 1916.

865 Moon and Shoals. 1949. Oil on canvas, 30 x
p 22 34 $\frac{7}{8}$ ". Gift of Sam A. Lewisohn. 289.49.

VLAMINCK, Maurice de. French, born 1876.

866 Mont Valérien. (1903.) Oil on canvas, 22 x
30 $\frac{1}{4}$ ". Acquired through the Lillie P. Bliss
Bequest. 275.48.

WYETH, Andrew. American, born 1917.

867 Christina's World. 1948. Tempera on gesso
p 25 panel, 32 $\frac{1}{4}$ x 47 $\frac{3}{4}$ ". Purchase Fund. 16.49.

ZADKINE, Ossip. French, born Russia 1890.

868 Torso. (1928.) Ebony, 36" high. Gift of Mrs.
p 28 Maurice J. Speiser in memory of her husband.
17.49.

MUSEUM NOTES

EXHIBITIONS

Mies van der Rohe Model: Model of the first all glass and steel apartment house by the well-known Chicago architect Ludwig Mies van der Rohe now being built in Chicago; a new concept in modern design which not only permits economy in construction but also makes full use of its surroundings, March 1 to May 14.

Charles Demuth: This retrospective showing of the work of the late Philadelphia artist Charles Henry Demuth, covers as definitively as possible the whole range of his work; from his early cubist works to his last watercolors and temperas, March 7 to June 11. (See Publications.)

Franklin Watkins: A retrospective exhibition of paintings by Franklin Watkins, also a Philadelphian, consisting of portraits, mural compositions, stage design, landscape and still life, March 21 to June 11. (See Publications.)

Photographs by Eugene Atget and Alfred Stieglitz: Recently acquired, March 29 to May 7.

Exhibition of manufactured prize-winning pieces from the International Competition for Low-Cost Furniture Design along with certain non-prize-winning entries of interest, May 16 to July 16.

Exhibition House by Gregory Ain: Modern house by a California architect newly built in the Museum Garden, sponsored jointly by the Museum and the *Woman's Home Companion*, May 20 to October 30.

Edvard Munch Exhibition: June 29 to August 13.

PUBLICATIONS

Charles Demuth by Andrew Carnduff Ritchie. This is the first monograph to consider Demuth in relation to the expatriate tradition of the American artist and to examine his work in the light of the hedonistic disillusion of the post-war I period. Mr. Ritchie traces deftly the growth of Demuth's personal style from his student work to the end of his career in 1934, touching on all the influences that helped to form it. Special emphasis is placed on Demuth's remarkable gifts as an interpreter of literature. All his known illustrations are reproduced with accompanying texts: the now famous interpretations of Henry James, as well as many illustrations for Zola, Poe and Frank Wedekind, most of which are reproduced for the first time. 96 pages; 82 plates (2 in color); price \$2.50.

Paintings, Drawings and Prints by Paul Klee. The Museum of Modern Art is proud to present this book, the first to reveal the great collection of the Klee Foundation in Berne, Switzerland. It consists in large part of Klee's own favorite work which he kept for himself throughout his lifetime.

James Thrall Soby has written an enlightening appraisal of the artist and his unique place in modern art. 45 plates (two in color) illustrate this remarkable collection of some of Klee's finest oil paintings, watercolors, drawings and prints. 60 pages; price \$1.50.

The Architecture of Bridges, by Elizabeth B. Mock, is no technical treatise. It is dedicated to the proposal (common 200 years ago, but radical today) that bridges are architecture, and that bridges throughout history can be judged by the same esthetic standards that we apply to architecture. The book's whole concern is with the art of structure and with its response through the creative imagination of engineer or architect to the challenge of new materials, new techniques and new problems. 128 pages; 170 plates; price \$5.

Franklin Watkins, by Andrew Carnduff Ritchie, is generally accepted as one of this country's best living painters. He has developed and enriched his personal style through long study of the art of the past. But all his study is subordinated and blended to reinforce, never to dominate, what is essentially his own. "Influence," he once said, "is inevitable, so best find good company for a little while—you'll be alone soon enough." This point of view is at the root of Watkins' failure to fit any of the more striking "ism" categories. Gifted with a vision that embraces the familiar and the supernatural, he has been successful in portraiture, mural compositions, stage design, landscape and still life, in addition to the general theme of the human being in action. 48 pages; 36 plates (2 in color); price \$1.25.

Teaching Portfolio No. 3: Modern Art Old and New. Introductory pamphlet by Rene d'Harnoncourt.

This portfolio, like the Museum's 20th anniversary exhibition on which it is based, deals with the relationship between modern works of art and the arts of past periods. It aims to show that modern art is not an isolated phenomenon in art history but is, like the art of any period, an integral part of the art of all ages. The portfolio also serves as a reminder that such "modern" means of expression as exaggeration, distortion, abstraction, etc., have been used by artists since the very beginning of civilization to give form to their ideas. 40 gravure plates 11 x 14 inches. Price: \$7.50.

AWARDS

The Museum has received four awards for excellence in the category of commercial printing from the American Institute of Graphic Arts. Also two books, namely, *Marcel Breuer: Architect and Designer* and the catalog of the exhibition of *Paul Klee* have been selected for the exhibition "Fifty Books of the Year."

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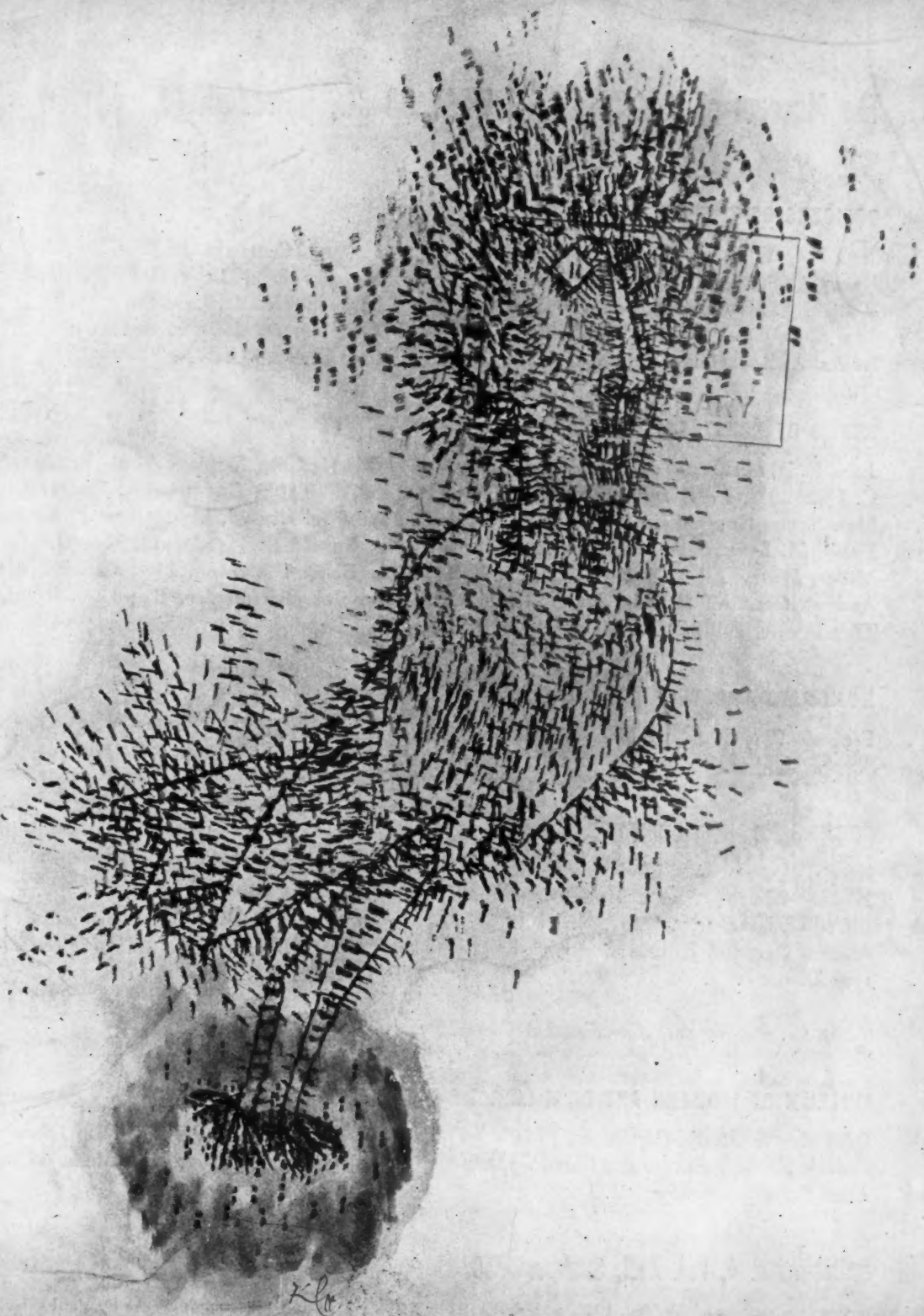
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MUSEUM OF MODERN ART BULLETIN

PAUL KLEE

The Museum of Modern Art, 11 WEST 53 St., New York 19

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Bulletin No. 4, Vol. XVII, Summer 1950

COVER: *Inventress of the Nest*, 1925, watercolor, 10 $\frac{3}{4}$ x 8 $\frac{5}{8}$ ". This and subsequent works by Paul Klee shown in this Bulletin are from the Klee Foundation, Berne, Switzerland.

Aspects of the Art of Paul Klee

On February 2nd, 1950, the first of a series of symposia was presented by a committee of the Junior Council, whose chairman is Mrs. Matthew T. Mellon. This first symposium, held in the Auditorium of the Museum of Modern Art, dealt with the art of Paul Klee, an important exhibition of whose work was then in progress in the Museum.

Marcel Breuer spoke as a friend and associate of Klee; J. B. Neumann as a friend and connoisseur; Ben Shahn as a fellow artist; Edgar Wind as iconographer and amateur of Klee. Andrew C. Ritchie was the moderator of the meeting. Both Mr. Neumann and Mr. Wind spoke extemporaneously and illustrated their remarks with lantern slides. Their talks, therefore, cannot be printed here for reasons of space. Mr. Breuer and Mr. Shahn read prepared papers, which they have kindly permitted us to publish.

In the rather over-simplified imagination of a nineteen-year old, Klee's personality took quite definite shape in my vision. From the lines of his painting I thought of him as a slender, flexible man, expressive, emotional and rhapsodic, and I remember very well my surprise when I met him the first time. He was a perfectly normal, quiet man, somewhat stocky—regular suit, shirt and tie, said very little in his clipped Swiss-German—looked more like a doctor or professor than an artist, or I should say, than the general public's Hollywood-Paris-Budapest version of an artist.

He was forty-two and had a little beard at that time. The next year he shaved it off. There he was, with a regular, somewhat Latin, even calm face: no talk, no expression, no approach, no brilliancy, no aggressiveness—but also no show of modesty or shyness. And again: no talk. Only the eyes were in contrast to his reserve: also calm, but unusually open and undisturbed—undisturbed in following up and scaling an object. Calmly observant eyes, like a horse's eyes looking at a stranger, except that Klee's eyes, knowing and critical too, probably helped

him meanwhile to formulate the title of a painting, such as "Woman Devil Domineering the World." The eyes disclosed that with all his remoteness, Klee was an alert man.

Slowly his personality revealed itself, reflecting an amazingly balanced philosophy: a solution for many great and conflicting emotions that distort and tear most men's lives. His few remarks were very much to the point, with direct questions, logical, realistic—complementing the line of surrealism in his work. The paintings, free fluctuating, changing and fantastic, display the strong and constant discipline of the composition: nearly always centric or symmetric. You discovered that the chaos of his studio, filled with many different tools, materials, paints, bottles, easels (he worked on five to eight pictures simultaneously) was in fact in pedantic order—everything in its organized place, neatly clean.

The adventurer of art was a scholarly and regular lecturer. He appeared on the minute in his class, turned to the blackboard with his back to the auditorium and read his prepared notes, drawing his prepared illustrations on the board.

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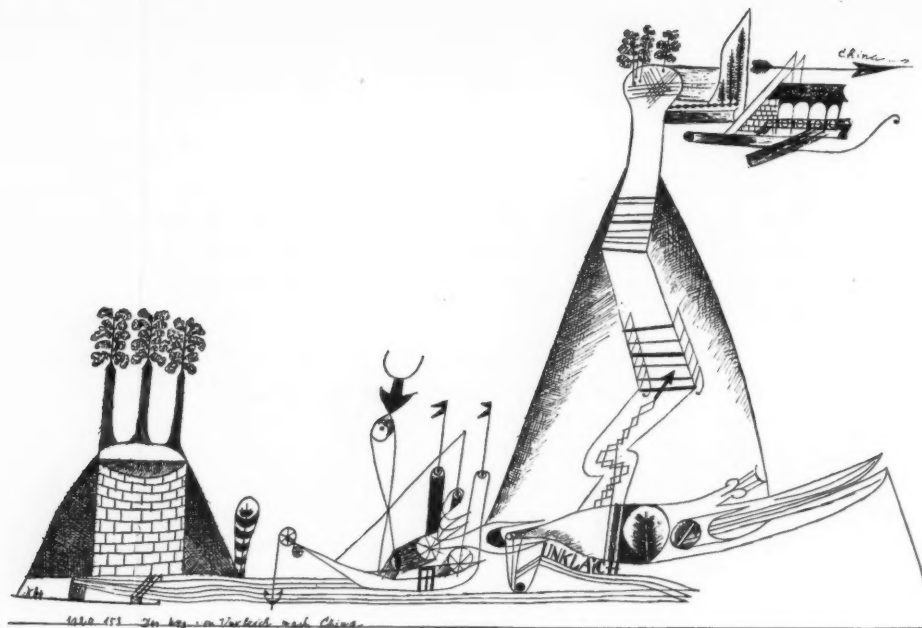
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The Road from Unklaich to China, 1920, pen, 7 $\frac{3}{8}$ x 11".

He stopped and left on the minute. The same adventurer of art came to his studio at regular hours, worked evenly from morning to early evening, went home to play the violin for the rest of the evening—came regularly to the Bauhaus faculty meetings, etc. (though he never said a word), and was a good husband and enthusiastic father.

Only a very good critic suspected behind the somewhat painfully produced staccato lines of his drawings and handwriting, the cleverness and training of his hands. During one of his lecture illustrations on the blackboard, he drew an arrow pointing to the right, wrote over it "Movement," then another one pointing towards the left with the caption "Counter Move-

ment." It took the audience some time to discover that with the second arrow he changed the crayon into his left hand and wrote "Counter Movement" from right to left.

There was not a trace of showiness in Klee, as well as none in his art. Both the man and the paintings are for private use—for intimate discovery. During the opening evening of his present show, I think I observed that the guests really looked at the paintings—somewhat unusual. You have to know his pictures, and the painter, better and better—to know anything about them. However, in this connection it is remarkable that probably no painter's work was so soon and so widely applied in advertising as Klee's. For instance, his stubby, violent and

simplified heavy arrow appeared in typographical layouts and display works already in the early 20's, and has never disappeared since.

But, the applications of the "motives" are not the real effect of Klee. You know by knowing his work that he never trusted his easy talents, that in search and with purpose he went down and back to zero point, that he succeeded in arranging the various facets of his life and work into one thoroughly genuine integral composition. Again and again he went back to this zero point. Even in his later years, as a successful and recognized artist, he examined and re-examined what he had—the zero point of his departure. The courage to experiment at his own risk was a major force of his influence, especially of course in the Bauhaus, where he lived and worked from 1920 to '32.

This present exhibition at the Museum shows the process very well. We see now the signs of his talent and search, also in his early work. Not many discovered those values in his days. He must have had his crises and desperations. His career was given up by his critics for he was already in his middle thirties, and a painter should have produced something outstanding by then, if he is any good, they thought. The family lived from the piano lessons of Mrs. Klee. In the crowded and noisy apartment, so I have been told, Klee worked in a closet with a window cut in the door. This may have had something to do with the small scale of his pictures, which he later, very gradually, enlarged somewhat.

One knows by his work, and it was confirmed by knowing the man, that he had the strength and the methods to stand it.

MARCEL BREUER



#11, 1909, pen and brush drawing, $6\frac{3}{4} \times 12\frac{3}{8}$ ".

A week or so ago I sat with a jury for the Pennsylvania Academy show. There came before us a number of what might have passed for Klee paintings; Klees, except that the hand was heavier; Klees, except that one's face didn't brighten, somehow, when one looked at them; Klees, without the unfaltering innocence of Klee.

Aside from the embarrassment which one must feel at such times, I felt also a deep regret that Klee, the painter who had so much to give to other artists, should have had to be robbed!

What I should like to accomplish in this discussion is to make clear somehow what the gifts were (or are) that Klee has passed on to us—what he ought to mean to other artists.

Looking at his paintings and drawings should, I think, do more than merely enrich us with *his* images, *his* amusing devices, his gently mischievous interpretations of ponderous classical things; it should serve as a sort of preachment for artists—well, for other people, too—to open the doors upon some of our own inner vistas, that mysterious scenery from which so many of us are shut off by some sense of humbleness, or unimportance, or possibly by the devious workings of our inhibitions.

For Klee, I think, more than any other artist, has given us the depths and reaches of his subjective life. Whoever knows his work well, knows him; knows what he thought and felt about life. Therein, of course, lies the preachment. For every artist, if he has nothing else—not even an Eames chair—has that thing; a wholly separate and individual self with its own dreams and passions, its unique landscape unmapped and unexplored—peopled with shapes and forms unknown to others. And that private, unknown self, wherever it has been realized well—in paint, sculpture, music or words—has been of unceasing value and wonder to others.

The Klee-influenced submissions for the Pennsylvania show did not, unfortunately, reveal new personalities seeking new ways of expression. They were the old personalities who, this year had abandoned Picasso, or Mark Toby, Tamayo

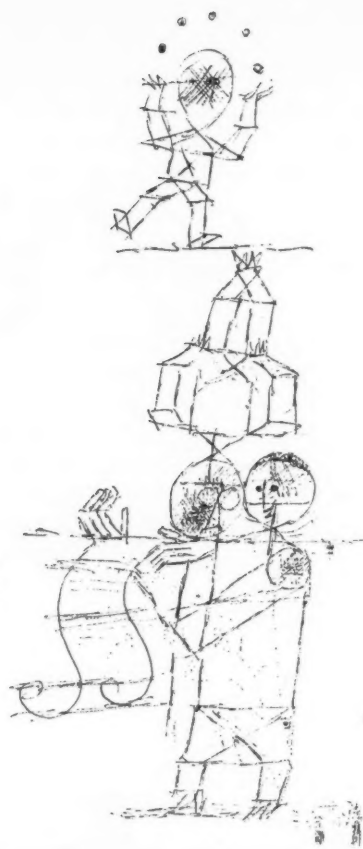


Fig. 66.

66, 1916, pen drawing, 9½ x 5⅛".

or the other great innovators, and had, as you might put it, "gone Klee." There were I guess about thirteen such paintings. Some affected the styles of Klee; some rearranged his characteristic mannerisms; some lifted passages outright from his work.

What kind of miscalculation lies behind such painting I can't guess. But in each case one may know that the artist has rejected his most valuable asset—himself—to ape whatever artist he believes to be man-of-the-hour.

He has repudiated the gift that Klee might have given him—that is, a reassurance of the worth of his unique personality. Klee might have told him that style and form are secondary, and that the artist's *first* need is to communicate, or just merely realize, that which moves him.

Nobody ever painted like Klee before, and it seems to me unnecessary that anyone ever paint like him again. His styles of painting grew out of the necessities of mood and imaginative content. More than anyone else he reaffirms an old heresy of my own—that form is merely the shape taken by content. Where content is highly subjective and highly personal *new forms* will emerge. That is the unceasing wonder of really good art. And that (and not a trick of weaving ribbons of color) is what Klee ought to mean to other artists.

Another facet of Klee's work—which, incidentally, must have been part of the development of many painters—has to do with certain unexpected areas of paint which appear during the working of almost all pictures. These areas, although they combine the artist's own color and workmanship are still *unplanned*, and are sometimes almost mysterious to him. When such an area is good the artist is likely to guard it carefully—whatever other changes he may make. If it is a poor, a-tonal spot, he may say to himself, "Now, how the hell did I come to do that?" and quickly obliterate it.

Not many artists give serious thought to such accidental areas. I think that van Gogh, for instance, did. In his earliest works there is little either of light or movement. But as these qualities appeared he retained and developed them—at first slowly and painfully—to achieve finally the tremendous fire of movement and color which was necessary to his intensely emotional nature—and by which we know him.

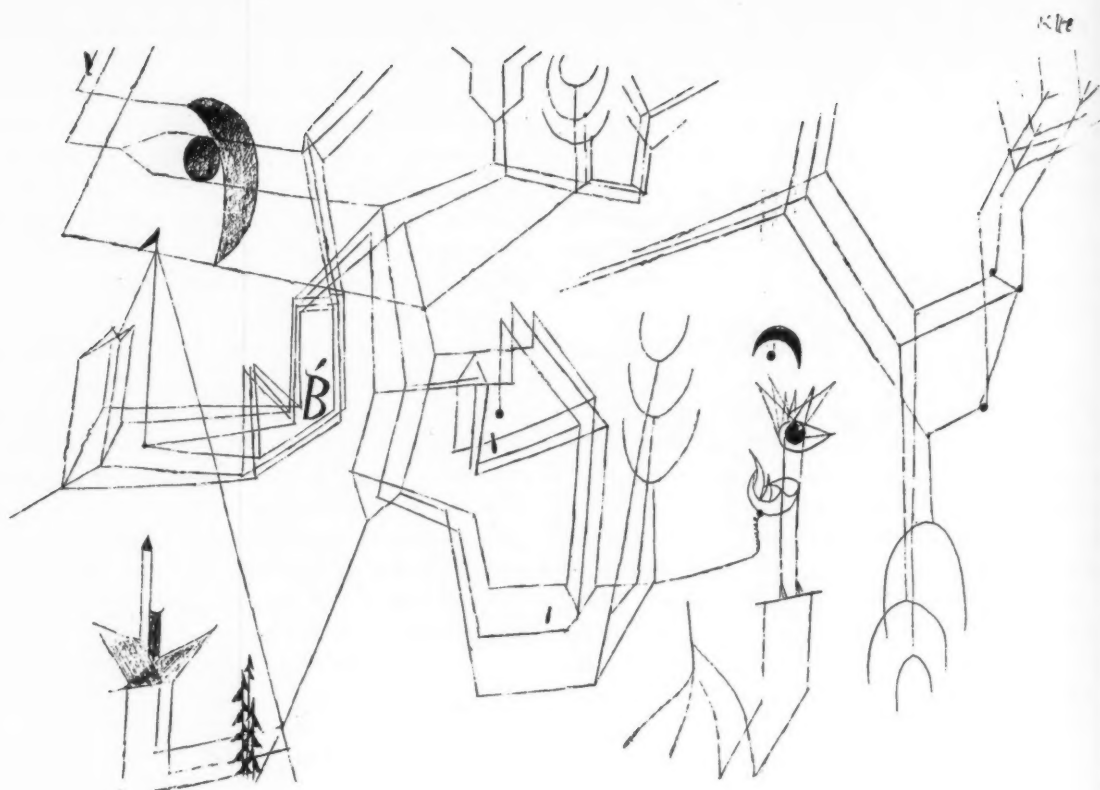
To Klee, I believe that such unexpected areas—not only the good ones, but also the discomfiting ones—were matters for great exploration. He studied their pattern and their look to find out why they affected him as they did. He was

vividly alert to the sense and mood of such forms and shapes, and their meaning never escaped him. Out of such areas he evolved his thousand and one styles, so unlike in texture and yet so unmistakably stamped with his personality. Herein, again I feel that he has much to give to other artists—in that all his styles emerged *out of his own work*. None reflects to the slightest degree a coveting of the eminence or achievement of other artists.

Klee lived at a time when Europe was swept by more "Isms" than most of us could catalogue. A highly sophisticated painter, he was aware of them all. Yet his work bears the stamp of none of them. If they affected him, and I daresay they did, to some extent, it was not to deflect the course of his own feelings. Such art currents were, instead, absorbed in Klee's work, enriching it, giving it a turn here and there, but never rendering it spurious. They say that the invading armies have never succeeded in taking China, but have only themselves been absorbed. I think that the invading art ideas had about that effect upon Klee.

Another preachment that we can make about Klee is his want of pretentiousness. Any survivor of art jurying will tell you that his most desperate moments have been those when he was confronted by one of the outsized oeuvres which dwarf everything else in the room and the emptiness of which is heightened by sheer acreage. I obviously have no quarrel with large paintings, if they have some purpose other than to impress, but imitation is doubly disconcerting the larger the picture becomes, its emptiness increasing with the square of the area. The thing that we aspiring artists ought to note about Klee is that, with all his admitted stature as an artist, his pictures are small, intimate and unpretentious. I believe he once said that he never painted pictures that couldn't be done within the radius of an elbow! Yet there is so much of amazement, surprise and wonder in these small works of his!

Now let's invoke Klee in opposition to the



Drawing with a Fermata, 1918, pen, 6¼ x 9½".

great modern search for FORMULA. Artists come to me—as I know they do to other painters—looking for secrets in paint-mixing, secret procedure, secrets of materials and design. This attitude reflects, I know, our present-day belief in technical processes, our abiding faith that American know-how makes us a better people.

I always try to point out, in answer to such queries, that technical processes in art (in life,

too, for that matter) must remain subject to intuitive and humanistic ends. That the failure of this principle is the curse of the world today (and that goes for *both* sides of the apocryphal curtain) I won't go into. But wherever technical processes do become paramount, society—or art, since that's what we are talking about—become deranged. Klee was certainly the most intuitive of artists. And the great technical skill

which he had was solely this: a deft means of realizing his inner visions.

I imagine that Klee must be the bane of the truly professorial mind because he defies classification. His surrealism antedates Surrealism proper while such work of his as might be called "Cubistic" is, at the same time, Surrealist. Precursors of all the "isms" which we spoke of may be found among his early drawings and paintings. The Maze, The Monster and The Order are all there, but *out of order*. Before Futurism exalted the machine, Klee had turned it into a fairy tale. Before the Dada-ists had proclaimed themselves a cult, Klee had exploited such ideas as theirs with a subtlety which they never achieved. Although he was allowed to join Kandinsky and Marc as an Expressionist in 1911, he had painted such Expressionist pictures as the "Musical Dinner Party" as early as 1907. Of course it's my private belief that any good art evades classification, and Klee gives particular comfort to that belief.

I want to finish with some emphasis upon still another gift which Klee might pass on to other artists—that is what may be called "innocence of vision."

It's one of the odd contradictions of life that considerable sophistication is necessary to seeing with a truly naïve eye. By that I mean that all of us, though we may have been born with "pure" vision, have, by the time we've reached adulthood, acquired such a confusion of handed-down values, prejudices and visual habits that we have no notion of how we would see things if we could look at them naïvely.

In 1902 Klee wrote: "I want to be as if born again, knowing nothing of Europe" and so on. I think he achieved this artistic *summum bonum* as few others have. And whatever we may admire of his wit and poetry, however much we may be delighted by his ingenious images, the one attribute of his we should really seek to acquire is this ability to see with a fresh eye.

BEN SHAHN



Fabulous Island, 1913, pen, 2¼ x 7½".

In addition to the Klee Symposium two others were held in April; one on Automobile Design entitled, "The Esthetics of Automobile Design," and another on Films, "Does the Public Get What It Wants?" The speakers for the former were: J. M. Crawford, Vice-President of the General Motors Corporation; Wilder Hobson, car owner and licensed driver; Raymond Loewy, design consultant for the postwar Studebaker; George Nelson, architect and industrial designer; D. Cameron Peck, collector of fine automobiles, President of the Antique Automobile Club of America, President, Sports Car Club of America; Howard Darrin, designer for Kaiser-Fraser; and Philip C. Johnson, who acted as Moderator.

Harpers Magazine in a provocative review of the evening concluded with, "The Museum did well to bring these lively intelligences together, even though little came of it. The only technical imperfection was the necessity, the auditorium of the Museum being so small, of turning away as many again as it would hold. Next time, begging their pardon, they should hire a hall."

Speakers for the Film Symposium were: Mary Pickford and Robert Montgomery, from the point of view of the actor; Janice Loeb, as co-producer of *THE QUIET ONE*; Gilbert Seldes, as film critic; Arthur Mayer, as theatre owner and distributor. Dr. Charles Siepmann, Professor of Education, New York University, acted as Moderator.

POETRY EVENINGS

At the instigation of a committee composed of Mrs. E. B. Parkinson, Mrs. W. Murray Crane, Mrs. Richard Deutsch, Mrs. Matthew Mellon, Monroe Wheeler and Lloyd Frankenberg, a series of *Five Evenings with Modern Poets* was given at two week intervals in the spring. The poets participating were: W. H. Auden and Marianne Moore, E. E. Cummings, William Carlos Williams, Robert Frost and Dylan Thomas.

The success of these poetry evenings has been so gratifying to the sponsors that another series is being planned for the winter of '50-'51.



Audience participation always provides a lively part of the discussion period at these special Museum events. Here, a member of the public states his likes and dislikes at the Film Symposium, "Does The Public Get What It Wants?" (Photograph courtesy Homer Page).

During the fiscal year which ended June 30, 1950, the following individuals and corporations contributed to the Museum over and above the cost of membership, thus making possible the development and growth of the Museum's program. The Board of Trustees wishes to take this opportunity to express again its appreciation for this generous support.

We very much regret that lack of space prevents the listing of more than 9,000 Regular Members whose interest in and support of the Museum insures the continuance of our activities in the various fields of creative expression.

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Museum Notes

APPOINTMENTS

Andrew Carnduff Ritchie, formerly Director of the Albright Art Gallery, Buffalo, has been appointed Director of the Department of Painting and Sculpture. At the June meeting of the Board of Trustees, he was elected a member of the Board.

Born in Scotland in 1907, Mr. Ritchie came to this country at the age of 15. He studied at the University of Pittsburgh and did post-graduate work at the Courtauld Institute of Art, University of London, where he received his doctorate. Before going to Buffalo he was research assistant and lecturer at the Frick Collection. During this period he also was on the faculty of N.Y.U. and was a visiting lecturer at Johns Hopkins University.

At the close of the war he served with distinction in the Monuments and Fine Arts Section of the U.S. Forces in Austria as representative of the Commanding General. For his work in connection with the recuperation of art looted by the Nazis he was decorated by the French Government with the Legion of Honor and was made an Officer of the Order of Orange Nassau by the Netherlands.

He is the author of *English Painters, Hogarth to Constable*, and he has assembled important catalogs on Burchfield, Maillol, and British Contemporary Painters and Industrial Design.

In his new post as the Director of the Painting and Sculpture department, Mr. Ritchie will assume responsibility for the loan exhibitions, the publications and the other varied duties of this important department of the Museum.

Museum Notes

Rene d'Harnoncourt, Chairman of the Museum's Co-ordination Committee and Director of its Curatorial Departments since 1947, has been elected Director of the Museum.

Mr. d'Harnoncourt is widely known both here and abroad for his outstanding work as director of such exhibitions as "Indian Art of the United States," "Arts of the South Seas," the exhibitions of sculpture by Henry Moore, Gabo and Pevsner, and Nadelman, and the Museum's recent 20th Anniversary exhibitions "Timeless Aspects of Modern Art" and "Modern Art in Your Life."

Mr. d'Harnoncourt was born in Vienna in 1901 and came to the United States in 1933 after several years in Mexico. From 1934 to 1936 he was instructor of art history at Sarah Lawrence College, and from 1937 to 1944 served as Manager, and later as Chairman, of the Indian Arts and Crafts Board of the U.S. Department of the Interior. In addition he was Acting Director of the Art Section of the Office of Inter-American Affairs, and was a member of the Advisory Committee on Art of the Department of State.

Miss Ione Ulrich has been elected Treasurer of the Museum. She succeeds Ranald H. Macdonald who will continue as Chairman of the Finance Committee of the Board of Trustees.

In making the announcement Mr. Whitney, Chairman of the Board, said, "Miss Ulrich's election to this office is fitting recognition of the distinguished work she has done as Assistant Treasurer and Business Manager during her 17 years of association with the Museum. Her outstanding abilities and wide experience make her eminently qualified to undertake the great responsibilities of her new position."

Miss Ulrich, who is one of the few women holding the office of treasurer in a large institution, is Mrs. George W. Sutton, Jr., in private life.

PUBLICATIONS

PRIZE DESIGNS FOR MODERN FURNITURE—from the *International Competition for Low-cost Furniture Design* includes sections devoted to each of the prize-winning designs, illustrating them as presented to the jury and as finally manufactured where the pieces are in production. After the prize-winners the design research team entries are presented in somewhat similar form though less fully; a final section is devoted to illustrations of other entries from all over the world selected for their value and interest as designs. 80 pages; 99 illustrations; price \$2.25, 25% discount to members.

EDVARD MUNCH by Frederick Deknatel with an introduction by Johan H. Langaard. Published by the Museum of Modern Art in collaboration with the Institute of Contemporary Art, Boston. 120 pages; 79 plates including 6 in color; price \$1.75.

AWARDS

Edward Steichen, who has just completed 3 years as Director of the Museum's Department of Photography, has been awarded the Fine Arts Medal of the American Institute of Architects for 1949, prompted by his "long and distinguished career in the field of photography." This is the first time the award has been made in the field of photography. The Fine Arts Medal, established in 1919, is the highest honor the Institute can bestow in those fine arts other than architecture, and is awarded in recognition of distinguished achievement in the arts of painting, sculpture, music, literature, city or regional planning, landscape architecture and, now, photography.

The Juries of the 1950 Gold Medal Exhibition of the Architectural League of New York announced the following awards covering the period from 1938 to 1950: A Gold Medal was awarded to Philip L. Goodwin, Architect and Edward D. Stone, Associated "for the design of the Museum of Modern Art—a new and stimulating solution of the problems of a Museum."

A Silver Medal was awarded to Philip Johnson for the design of his all-glass house in New Canaan, Connecticut. Mr. Johnson is Director of the Museum's Department of Architecture and Design.

ERRATUM

Through a misunderstanding the painting, *Abstract Portrait of Marcel Duchamp* by Katherine S. Dreier, was reproduced upside down in the last issue of the Museum Bulletin. The painting is reproduced correctly below.



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